

brarian, and he also indicates which of the tools might be purchased for home use. The section, "Using Your Time Effectively: The Mechanics of Research," is worthy of careful study and rereading. There is a good index and, at least in the hardcover edition, a few blank pages at the end for additions.

At the end of his preface Baker writes,

The ultimate test of this book is the student's heightened awareness of the wealth and variety of resources available in the library; its measure of success lies in educating the French major to become a confident information seeker and a competent library researcher.

The book merits high praise on both counts.—Paul J. Kann, *Stanford University, Stanford, California.*

Rice, Stanley. *Book Design: Systematic Aspects*. New York: Bowker, 1978. 274p. \$17.50. LC 77-28186. ISBN 0-8352-1044-8.

Rice, Stanley. *Book Design: Text Format Models*. New York: Bowker, 1978. 215p. \$17.50. LC 77-26908. ISBN 0-8352-1045-6.

*Book Design: Systematic Aspects* is a practical manual for professional book designers working in large publishing houses, particularly those oriented toward textbooks. Its emphasis is on efficient use of modern technology in the design and production of a book: text, illustrations, printing, and binding. The sole illustrations are charts, tables, lists, forms, and diagrams provided to help the book designer organize both time and resources for more effective productiveness.

Because of its technical nature, the book's readership will be largely among book professionals, while the more general reader will continue to prefer Marshall Lee's attractive text, *Bookmaking: The Illustrated Guide to Design and Production* (Bowker, 1965). Nevertheless, because it is more up to date and because it gives such a detailed analysis of the work of the book designer, the newer book will be a welcome addition to collections serving academic institutions where book publishing and technology are taught.

Stanley Rice's theme throughout is that most book design decisions fall within a finite number of variables, and that book

design—perhaps not great or innovative book design, but good book design—can be very largely routinized or systematized. This is precisely what his second book, *Book Design: Text Format Models*, published uniformly with the first, proposes to do in the field of typography.

Book designers in publishing houses have traditionally given typographic instructions to printers by means of intricate specifications written on the manuscripts and repeated on order forms. The operation is complex and the resulting proofs often disappointing. What seemed a good idea in theory often looks different in print. This book provides a streamlined method of specifying typographic details on the one hand and visual examples of many variations of the usual format areas of books on the other. These format areas include not only the main text but also such details as tables, footnotes, mathematical displays, running titles, bibliographies, indexes, and the like.

There is one chapter devoted to each of twenty-one of these areas (some others are given in appendixes). Each chapter has a one- or two-page text indicating the typographic problems involved, followed by many pages that print out possible solutions, thus providing a visual guide to both designer and printer. The book assigns to each format area a "name tag" consisting of two capital letters, such as TX for main text, FT for footnotes, and so on. Each format example is further identified by a lower-case letter, a, b, c, etc.

Therefore, assuming that both the book designer and the printer agree to use this book as their typographic guide, communication between them is greatly simplified. After specifying the five typographic basics for a given book (type face, type size, type body, measure, and paragraph indentions) the book designer may indicate all other typographic decisions simply by using the "name tags," such as, FTe, indicating that footnotes are to be printed according to example "e" in the chapter on footnotes. Allowance is made for the designer to specify certain exceptions to these models, but in the interests of efficiency, presumably such exceptions would be kept to a minimum.

Rice is a well-known book designer and

typographer, and his system may well find wide acceptance among publishers and printers; if so, the sales of this book will be assured. Among libraries its greatest value will be in those serving academic institutions where publishing and printing technology are emphasized.

As book publishing becomes an ever bigger business, or indeed an appendage to big business, such manuals as these seeking ever greater efficiency may be expected to proliferate. Art for art's sake in book design in this computerized age may be expected to become largely the concern of private presses.—*Budd L. Gambee, University of North Carolina at Chapel Hill.*

Bakewell, K. G. B. *Classification and Indexing Practice*. London: Clive Bingley; Hamden, Conn.: Linnet Books, 1978. 216p. \$12.50. LC 77-16467. ISBN 0-85157-247-2 Bingley; 0-208-01671-6 Linnet.

The first half of 1978 has been a bountiful period for classification and indexing in Great Britain. In addition to Bakewell's study here under review, Leonard

Montague Harrod has edited an important selection of articles from *The Indexer*, entitled *Indexers on Indexing*, issued by R. R. Bowker, and the Resources and Technical Services Division of ALA has awarded its Margaret Mann Citation for distinguished contribution to cataloging to Derek Austin of the British National Bibliography for the development of PRECIS.

Bakewell examines classification and indexing systems in selected school, academic, public, and special libraries in Britain in the 1970s. His on-site visits provided a vehicle for sharing practical experiences among librarians and giving concrete examples to library school students. It is a timely study. The years ahead will not likely see a continuance of so many classification systems on as broad a scale. Classification information on MARC tapes and the advantages of their utilization will probably overshadow individual preferences for the organization of materials. A portent of this may be seen in Bakewell's notation that "the Baker Library of Harvard University Graduate School of Business Administration changed in 1976 from a very effective spe-

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